

12 ORIGINAL

FATS WALLER

KOMPOSITIONEN



Paul C. R. Arends Verlag, 8211 Rimsting/Chiemsee

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DON'T GIVE ME THAT JIVE

By
THOMAS "FATS" WALLER
and ED KIRKEBY

Moderately

You can real - ly
You've been out'most

run your mouth
ev - 'ry night

From the North down to the South -

And your hair ain't hang - in' right, -

Don't give me that

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Am7 D7 G7 C G7+5 C C7 Am7

No dice, ba - by, no dice!
you can twist some oth - er 'ga-tor,
But don't take me

Fm6 C Em7 A9 Dm7 Fm6 C G7 C G9+5

for a 'ta-ter, Don't give me that jive,
Comeon with the comeon.

C C7 Am7 Fm6 C Em A9

Dm7 G7-9 C Gm7 C7 B7 Gm C7 F

Fm6 C A7 Dm7 G11-9 C G7

4

Chords and bass lines for the first staff:

- Measure 1: Gm7, C7
- Measure 2: Gm7, C7
- Measure 3: F#m7, B7

Chords and bass lines for the second staff:

- Measure 1: F#m7, B7
- Measure 2: Fm7, Bb7
- Measure 3: Fm7, Bb7

Chords and bass lines for the third staff:

- Measure 1: Am7, D7
- Measure 2: Dm7, G7
- Measure 3: C, G11

Chords and bass lines for the fourth staff:

- Measure 1: C13
- Measure 2: Am
- Measure 3: Fm6

Chords and bass lines for the fifth staff:

- Measure 1: C, Em
- Measure 2: A7
- Measure 3: Dm7
- Measure 4: Dm7-5
- Measure 5: C

UP JUMPED YOU WITH LOVE

5

By
THOMAS "FATS" WALLER
and ED KIRKEBY

Moderately

Moderately

E♭ Fm7 > B♭13 E6 Fm7 > B♭7 I

E♭ had no romance nor heav-en-ly bliss, I nev-er want-ed a
read when in school of bees and the flow'rs, I al-so heard of the

E♭7 Ab A♭7 1. E♭ B7 B♭9 B♭7-9 E♭8

good-night kiss, } Then all at once, Up Jumped You With Love.
Spring and show'rs,

Fm7 B♭7 2. E♭ B7 Fm7 B♭7 E♭ Fm7 B♭13 E♭

I Up Jumped You With Love.

E♭9 A♭ D♭7 G♭9 B

Some-thing hap-pened to me quickly, Some-thing made my heart act sick-ly,

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R 5612

Dm7 G7 C F7 Bb7 Eb

Then and there I knew that strictly — Love had pri-o - ri - ty. I need-ed no stars, I

Eb7 Ab Ab7

no-ticed no moon, I al - ways thought it was dumb to spoon, Then all at once,

Eb B7 Fm7 Bb7 Eb Fm7 Bb7 Eb

Up Jumped You With Love...

Eb7 Ab

Eb B7 Bb9 Bb7-9 Eb6 Fm7 Bb7 Eb



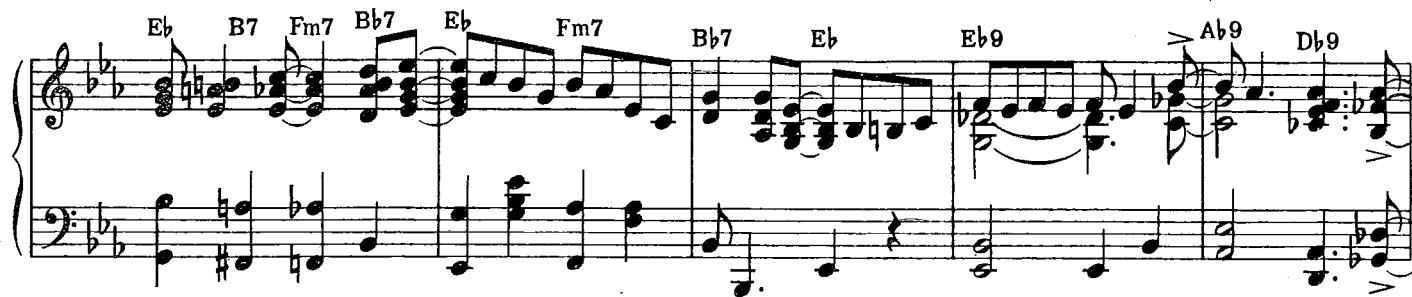
3

3

E♭7

A♭

Measures 1-2: Treble and bass staves. Treble staff: 3 eighth-note chords (E♭, B♭, E♭), followed by a half note (B♭), then 3 eighth-note chords (E♭, B♭, E♭), followed by a half note (B♭). Bass staff: 3 eighth-note chords (E♭, B♭, E♭), followed by a half note (B♭), then 3 eighth-note chords (E♭, B♭, E♭), followed by a half note (B♭).



E♭ B7 Fm7 B♭7 E♭ Fm7 B♭7 E♭ E♭9 > A♭9 D♭9

Measures 3-4: Treble and bass staves. Treble staff: 3 eighth-note chords (E♭, B♭, E♭), followed by a half note (B♭), then 3 eighth-note chords (E♭, B♭, E♭), followed by a half note (B♭). Bass staff: 3 eighth-note chords (E♭, B♭, E♭), followed by a half note (B♭), then 3 eighth-note chords (E♭, B♭, E♭), followed by a half note (B♭).



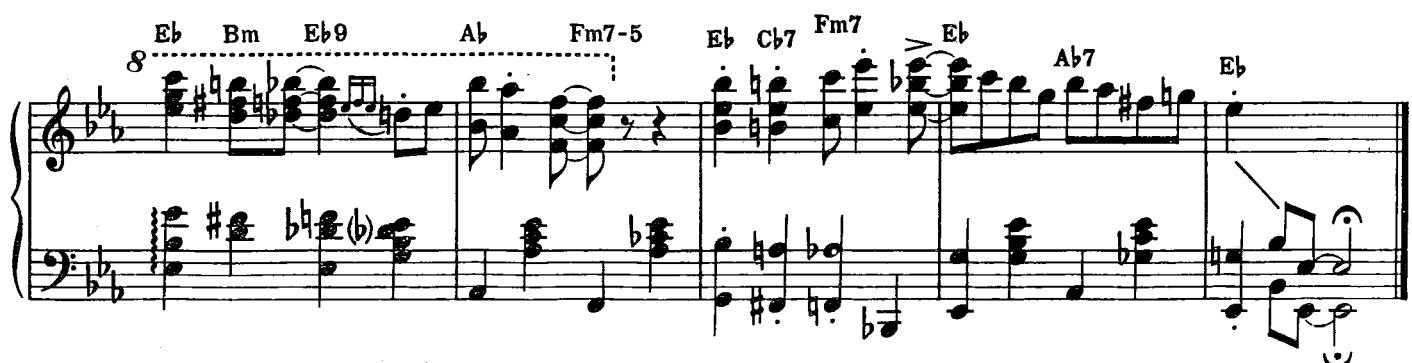
G♭9 B Dm7 G7 > C F7

Measures 5-6: Treble and bass staves. Treble staff: 3 eighth-note chords (G♭, B, G♭), followed by a half note (B), then 3 eighth-note chords (D, G, D), followed by a half note (G). Bass staff: 3 eighth-note chords (G♭, B, G♭), followed by a half note (B), then 3 eighth-note chords (D, G, D), followed by a half note (G).



B♭º B♭7 8 E♭ Bm E♭9 Bm E♭ Bm E♭9 Bm E♭ Bm E♭9 Bm

Measures 7-8: Treble and bass staves. Treble staff: 3 eighth-note chords (B♭º, B♭, B♭º), followed by a half note (B♭), then 3 eighth-note chords (E, B, E), followed by a half note (B). Bass staff: 3 eighth-note chords (B♭º, B♭, B♭º), followed by a half note (B♭), then 3 eighth-note chords (E, B, E), followed by a half note (B).



8 E♭ Bm E♭9 A♭ Fm7-5 E♭ C♭7 Fm7 > E♭ A♭7 E♭

Measures 9-10: Treble and bass staves. Treble staff: 3 eighth-note chords (E, B, E), followed by a half note (B), then 3 eighth-note chords (C, E, C), followed by a half note (E). Bass staff: 3 eighth-note chords (E, B, E), followed by a half note (B), then 3 eighth-note chords (C, E, C), followed by a half note (E).

BESSIE, BESSIE, BESSIE

By
THOMAS "FATS" WALLER
and ED KIRKEBY

Blues tempo

F6

Bb7

C11



Cm7

F7

F7

8



Bb7

C7

F

C7

8



F

G#o

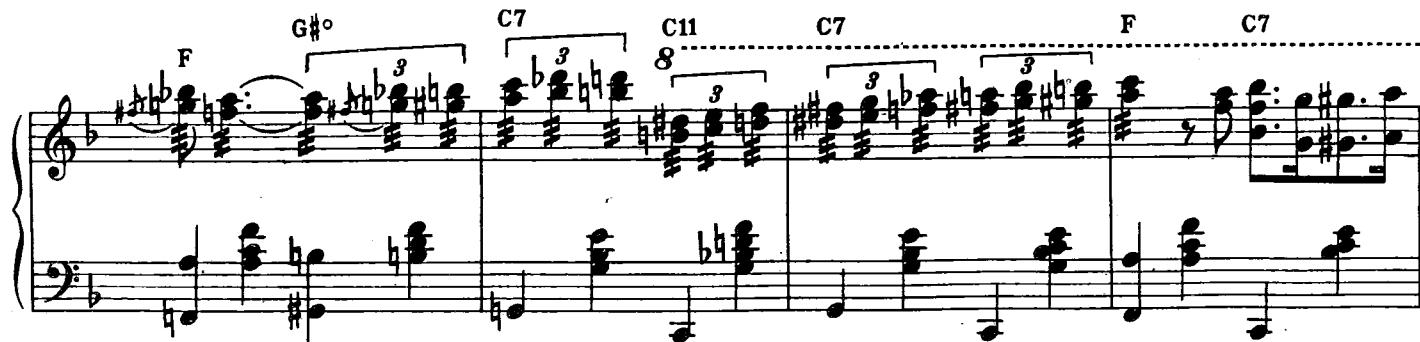
C7

C11

C7

F

C7



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F

C7+5

F

Bb7

C11

Say,

Bes - sie, Bes - sie, Bes - sie,
passed by your win-dow
Bes - sie, Bes - sie, Bes - sie,Take your big arm off
Peeked through your
Stay a-way from myme,
screen,
door,

C9+5

F7

Oh,
I
Yes,

Bb7

Bes - sie, Bes - sie, Bes - sie,
passed by your win-dow,
Bes - sie, Bes - sie, Bes - sie,Take your big arm off me,
Peeked through your screen,
Stay a-way from my door,Say, it
I could
I got an-

C7

Gm7-5

1-2

F

Gm7

might be send-ing you, —
see what you was do-ing,
oth - er fine — chick,But it's darn near kill-ing me.
How can you be so mean?
Don't need you no more.

F

C7+5

3

I
Say,

C9+5

F6

OH BABY, SWEET BABY

By

THOMAS "FATS" WALLER
and ED KIRKEBY

Moderately

If I could on - ly hold your hand
I would-n't have to knockdown doors

If you would on - ly un-der - stand
I would-n't have to clutch at straws } Oh

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F *ʒ* I know that you're in great de - mand
 A♭^o C7 *ʒ* You'd bet-ter let me hold your hand
 Gm7

C7 G9 C7 F A♭^o
 Oh, Ba - by, Sweet Ba - by, oh what are you do - ing to me?

Gm7 C7 F *ʒ* C11 F A♭^o Gm7 C7
 C7

Gm7 C7 Dm G9 Dm > C7 A7 D9
 C7

G7+5 C9+5 F *ʒ* C11 F 8 A♭^o Gm7 C7
 C7

12

Gm7 C7 C7-9 Dm G9 > C7 F Gm7 C7+5
 F Gb7 F7 Gb7 F7 Bb F7
 Bb Ab7 G7 Ab7 G7 8 C7
 G7 C7 F C11 F Ab° Gm7 C7 Gm7 C7
 Dm G9 Db7 C7 F Bb G7-5 F C7 F

COME AND GET IT

13

By
THOMAS "FATS" WALLER
and ED KIRKEBY

Bright tempo

F A_b^o Gm7 C7 F A_b^o Gm7 C7

if you want to get me fall-in', Come on, ba - by, Quit that stall-in',

F7 B_b B_bm F C7 F C7

It's the last time that I'm call-in', Come And Get It! *f*

F A_b^o Gm7 C7 F A_b^o Gm7 C7

F F7 B_b B_bm F C7 F C7

F A_b^o Gm7 C7 F A_b^o Gm7 C7

F > F7 > Bb Bbm > F C7 F

F7 Gb7 F7 Bb F7 Bb D7

G7 Em7 D^o G7 C7 Gm7 C7 F^o C7

F A^o Gm7 C7 F A^o Gm7 C7

F F9 Bb F7 Bb Bbm > F G^o Gm7 C7 F⁹ 6

AT TWILIGHT

By

THOMAS "FATS" WALLER
and ANITA WALLER

Slowly

mf

C 3 D9. G7+5 C E7 A9 D7

At twi-light,
Your smil-ing dear face I love to
The sun can-

G7 D7 G7 1 C Am Dm7 G7 2 C F7

have you near, To whis-per in my ear of love.
not e - rase That per-fect fond em-brace At twi-light

C Gm7 C7 Gm7 C7 F 3 C7 3 F

When the sun starts sink - ing, I keep think-ing and think-ing of you.

Fm Em D7 Dm7 G7 C E7 A9

When the stars be - gin to shine I'm pin-ing, just pin-ing for you. At twi-light, dear,

D7 G7 D7 G7 C Fm6 C

When birds have stopped their song I hope you'll come a - long At twi - light.

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THAT'S ALL

By
THOMAS "FATS" WALLER
and ED KIRKEBY

Moderately

G E♭9 Am7 D7 G9 G7+5 C6 Cm6

mf You know I can-not live with-out you, — I'm al-ways at your beck and call. Why
just can't pull my-self to-gether, — Just wait-ing, pray-ing that you'll call, Why

G B7 E7 1 Am7 D7 G G♯° Am7 D7

must you al-ways change like the weather, — You need a lit-tle love, that's all. I
shouldn't you be kind and gen-tle, — We

2 Am7 D7 G C♯m7-5 F♯7 Bm Bm7 C♯7-5 F♯7

need a lit-tle love, that's all. Hold me in your arms dear, tight-ly,

Bm Bm7 C♯7-5 F♯7 D F° Em7 A7

Press your lips to mine and then, That's when I am sure that heav-en

D7 Am7 D7 G E♭9 Am7 D7

Wraps us in its charms a - gain. It seems so strange a need so sim-ple Could

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ev - er make our cas - tles fall. Why do we break and tear our

Chords: E7, Am7, D7, G, Bb°, D7, G, Eb°

Lyrics: hearts out! — We need a lit tle love, that's all.

A musical score for piano in G major. The top staff shows a melodic line with eighth-note patterns and rests. The harmonic progression is indicated by Roman numerals above the staff: D7sus4, D7, G9, G7+5, C6, Cm6, G, and B7. The bottom staff shows a harmonic bass line with quarter notes and rests, corresponding to the chords above. The score is on a five-line staff with a treble clef and a key signature of one sharp. Measure numbers 1 through 8 are placed above the top staff.

A musical score for piano, featuring a treble clef and a bass clef. The top staff shows a melodic line with various note heads and stems. The bottom staff shows harmonic chords. The harmonic progression is indicated by labels above the staff: G, G⁺, Am7, D7, G, E_b9, Am7, D7, G9, and G7+5. The score is set against a background of a light gray grid.

The musical score consists of five staves of piano notation. The top staff uses a treble clef and a key signature of one sharp. The second staff uses a bass clef and a key signature of one sharp. The third staff uses a treble clef and a key signature of one sharp. The fourth staff uses a bass clef and a key signature of one sharp. The fifth staff uses a treble clef and a key signature of one sharp. The music includes various chords and markings, such as C6, Cm6, G, B7, E7, Am7, D7, G, C#m7-5, F#7, Bm7, C#7-5, F#7, D, F°, Em7, A7, D7, Am7, Bm, Bm7, C#7-5, D, F°, Em7, A7, D7, Am7, D7, G, E9, Am7, D7, G9, G7+5, C6, Cm6, G, B7, E7, Am7, D7, G9, G, C#°, G9.

"FATS" WALLER'S ORIGINAL E-FLAT BLUES

By
THOMAS "FATS" WALLER
and ED KIRKEBY

Blues tempo

Fm7

Bb13

Eb

Bb7

Say, I love my ba - by, but she don't love me, —

Eb

Bb7

Eb

Ab

Oh, I love my ba - by, but she don't love

Eb

Bb7

Eb

F#o

Bb7

me, —

She gave me some squir-rel juice, She's

Fm7 E♭ Fm B♭7 E♭

got me run-ning up a tree, up a tree, up a tree.

E♭

E♭7 A♭7 B♭7

E♭ B♭7

B♭9+5 E♭6

A SAD SAPSUCKER AM I

By

THOMAS "FATS" WALLER
and ED KIRKEBY

Moderately

F6

Bm7-5

C13

C9

C7

mp lightly



I. Yes I'm a sad, sad, sad sap-suck-er And I like that jive.



A musical score for a single melody line, likely for a voice or a small instrument like a recorder. The score is in common time and consists of four measures. The key signature is B-flat major (two flats). The melody starts on a B-flat note. The first measure (F) contains a B-flat eighth note followed by a G eighth note, a F eighth note, and a D eighth note. The second measure (Gm7) starts with a B-flat eighth note, followed by a G eighth note, a D eighth note, and a C eighth note. The third measure (C7) starts with a B-flat eighth note, followed by a G eighth note, an E eighth note, and a C eighth note. The fourth measure (F) starts with a B-flat eighth note, followed by a G eighth note, a D eighth note, and a C eighth note. The lyrics 'round my hive.' are in the first measure, 'Lit-tle bird-ie' is in the second measure, and 'on a tree,' is in the third measure. The fourth measure is a continuation of the melody.

Musical score for 'Mama Gave Me Miser-y' in F major. The lyrics are: 'Mama gave me mis-er-y. I'm the kind, pay me no mind, A'. The chords are marked above the staff: F, C7, F, C7, F, C7, F, C7. The bass line is also shown.

A musical score for a piano or voice. The top staff is in F major, with a key signature of one flat. The vocal line starts with 'Sad Sap-suck-er Am' and then 'I.' The piano accompaniment consists of chords in the right hand and bass notes in the left hand. The vocal line is marked with 'mp' (mezzo-forte) dynamic. The score includes harmonic labels 'F' and 'C7' above the vocal line, and a 'C7' with a fermata above the piano line. The vocal line ends with a melodic line above the piano line.

A musical score for piano, featuring a treble clef and a bass clef. The top staff shows a melodic line with various notes and rests, accompanied by harmonic chords. The bottom staff shows harmonic chords. The score includes key signatures and chord labels: F major, B-flat minor, F major, C7, F major, C7, F major, and C7. The dynamic 'f' (fortissimo) is indicated at the end of the score.

A musical score for piano. The top staff is in treble clef, B-flat key signature, and common time. It features a melodic line with eighth-note patterns and harmonic chords. The chords are labeled with Roman numerals: F, C7, F, C7, F, C7, F, C7. The bottom staff is in bass clef, B-flat key signature, and common time. It shows harmonic chords. A dynamic marking 'mp' (mezzo-piano) is placed in the center of the page between the two staves.

RUMP STEAK SERENADE

By
THOMAS "FATS" WALLER
and ED KIRKEBY

Bright tempo

The musical score consists of six staves of music. The top staff is for the piano, showing a treble clef, a bass clef, and a key signature of one flat. The piano part includes dynamic markings like 'F', 'Gm7', 'C7', 'mf', and 'G9'. The vocal part begins on the second staff with 'Rump Steak is sure a send - er, A. M.,' followed by 'Rump Steak like ma - ma Rump Steak like ma - ma'. The third staff continues with 'made, made,' followed by 'Thick Good jui - ey, al - so nice in and ten - der, The P. M., The'. The fourth staff shows a piano part with chords F, F7, Bb6, A7, Dm, and D7. The fifth staff contains two endings for the piano part: ending 1 ends with 'Rump Steak Ser - e - nade.' and ending 2 ends with 'Rump Steak Ser - e - nade. Now'. The bottom staff is for the vocal part, starting with 'I can jump all o-ver the world, I can even join the na - vy. But the'.

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Am G7+5 C7

Rump Steak mel-o - dy lin - gers on, Let me stick my fork in the gra - vy.

G7 C7+5 F G9 C7+5 F F7 Bb6 A7

Rump Steak is sure a send-er, Rump Steak like ma - ma made, Thick, jui - cy,

Dm D7 G7 C7 F G7 C7+5 F

nice and ten-der, The Rump Steak Ser-e - nade.

G7 C7+5 F7 Bb6 A7 Dm D7 G7 C7+5

F G7 C7+5 F G7 C7+5

F7 Bb6 A7 Dm D7 G7 C7
 F F7 Gm7 C7 F C7 F E7
 Am Ab+ C6 F#m7-5 F7 F#° C7 G7 C7+5
 G7 C7+5 F7
 Bb6 A7 Dm D7 G7 C7 F F6

The score consists of five staves of musical notation for piano. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music is in common time. The first staff begins with a F7 chord. The second staff begins with an F chord. The third staff begins with an Am chord. The fourth staff begins with a G7 chord. The fifth staff begins with a Bb6 chord. Each staff contains a series of chords and corresponding piano fingerings. The chords are labeled above the staff, and the piano fingerings are indicated by small numbers below the notes. The music includes various harmonic progressions such as F7 - Bb6 - A7 - Dm - D7 - G7 - C7, F - F7 - Gm7 - C7 - F - C7 - F - E7, Am - Ab+ - C6 - F#m7-5 - F7 - F#° - C7 - G7 - C7+5, G7 - C7+5 - F7, and Bb6 - A7 - Dm - D7 - G7 - C7 - F - F6.

YOU MUST BE LOSIN' YOUR MIND

By

THOMAS "FATS" WALLER
and ED KIRKEBY

Bright tempo

mf

Gm E♭7-5 Gm Cm7 Gm D7 > You

Gm D7+5 Gm D7 must be los-in' your mind, You must be los-in' your mind, You

Gm Am7-5 D7 Gm A7-5 D7 took my mon-ey, it was a sin,— Then you drank up my rye and gin,—
You're as stub-born as a mule,— Treat-in' me so might-y cool,—

Gm Gm7 Cm D7 Cm Gm D7 1 Gm D7
Now you don't want to Wo-man, you're a let me in,— You must be los-in' your mind. You

2 Gm D7 Gm D7+5 Gm D7

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Gm D7 Gm A7-5 D7

Gm G7 Cm D7 Gm D7 Gm D7

ff mf You

Gm D7+5 Gm D7

must be los-in' your mind, You must be los-in' your mind, You

Gm Am7-5 D7 Gm A7-5 D7

two faced wo-man, You're car-ry- in' on, I'm blow-in' my top, Yeah, babes, I'm gone, I'm

Gm Gm7 Cm D7 Cm Gm D7 Gm

thru with love 'cause you did me wrong, You must be los-in' your mind.

LET'S SWING TO VICTORY

By

THOMAS "FATS" WALLER
and ED KIRKEBY

Bright tempo

E♭ B♭ Fm7 B♭7 E♭

mf

On the land, in the air, by the

B♭7 E♭

sea, Let's swing out to vic - to - ry. O-ver here, o-ver there, an - y - where,

B♭7 E♭ A♭ E♭7

We can take 'em one, two, three, With a riff and a break and a flare, Trum-pets blast - in'

A♭ B♭7 E♭ B♭7 E♭

thru the air. With a rap and a tap on the drum, Yeah man, sol-id, here we come.

A♭ E♭7 A♭ E♭ F7

If you're real-ly with me, Let's get in a tank. Let's get go-in', Bud-

- dy, Show 'em you're a Yank! On the land, in the air, by the sea, Let's swing out to

B♭7 E♭ B♭7

vic - to - ry. For you're home, for your life, you and me, Let's swing to vic - to -

E♭ Fm E♭ A♭6 E♭ B♭7 E♭ A♭ A♭m6 E♭

ry.

C7 F7 B♭7

B♭7

E♭

Gm C7 F7 B♭7 E♭ Gm7-5 A♭6 B7 E♭ B♭7 E♭

THE 'FATS' WALLER PIANO STYLE

In general, the style is a truly outstanding example of musical imagination and good taste. The improvisations are sometimes delicate, sometimes vigorous. There are passages in which the original melody can be clearly heard and others that are related to the original only in the similarity of the chord progression. All ideas are executed with the highest degree of precision, showing complete mastery of the keyboard.

THE LEFT HAND

This consists mostly of a swing bass with a tenth on the first beat, a chord on the second beat, a single bass note on the third beat and a chord on the fourth beat. The tenth is sometimes rolled, sometimes not.

Here is a typical example and a variant:

Frequently there is a note added inside the tenth, especially at a moderate or slow tempo, in which case the three notes are almost invariably rolled.

Occasionally a left hand figure of this type is used:

THE RIGHT HAND

In cases where the original melody is prominent, the right hand is usually in octaves, frequently with one chord note in between; sometimes two.

RUMP STEAK SERENADE

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In medium and up tempo improvisations having little reference to the original melody, we often find a crisply played single note line mixed with some three-note and four-note chords.

DON'T GIVE ME THAT JIVE (Come On With The Come On)

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Thirds figure prominently in many of the improvised passages.

COME AND GET IT

A musical score for 'COME AND GET IT' in treble clef. The score consists of a single staff with various chords and grace notes. The chords labeled are F, F7, B♭, B♭m, F, C7, and F. The score ends with 'etc.' and a fermata.

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Occasionally a passage makes extensive use of perfect fourths.

COME AND GET IT

A musical score for 'COME AND GET IT' in treble clef. The score consists of a single staff with various chords. The chords labeled are B♭, F7, B♭, D7, G7, Em7, D♯⁹, and G7. The score ends with 'etc.'

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Frequently there will be found the repetitious use of a short figure, sometimes involving grace notes.
Two examples follow.

A musical score showing a treble clef staff with a repetitive figure involving grace notes. The figure consists of a series of eighth and sixteenth note patterns. The score ends with a fermata.

Tremolo is occasionally found in the medium and up tempo tunes, but used a good deal in the slower tunes.

BESSIE, BESSIE, BESSIE

A musical score for 'BESSIE, BESSIE, BESSIE' in treble clef. The score consists of a single staff with various chords. The chords labeled are G♯⁹, C7, C11, C7, and F. The score ends with 'etc.'

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Notice that where the effect is intended to be delicate (see the last eight measures of UP JUMPED YOU WITH LOVE) much of the right hand work is in the very high register.

Some of the moderate and slow tunes have some extremely effective florid passages worth special attention. One of these is (We Need A Little Love) THAT'S ALL.